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ABSTRACT

Ten lessons provide techniques for teaching about conflict in grades kindergarten through six. These lessons, developed to accompany the teaching guidelines outlined in SO 009 795, illustrate how the guidelines might be used in any elementary social studies classroom. Five sample lessons are described for each of two levels: grades K-3 and grades 4-6. The primary grade activities involve puppet play, taking a walk through local areas to identify signs which give rules and thereby prevent conflict, planning a park where both children and senior citizens can enjoy themselves, observing plant growth in a terrarium, and studying the social structure of an ant colony. Questions for discussion emphasize the need for cooperation and compromise. Three of the lessons for grades 4-6 involve role playing. Students read about the Tucson barrio and act out roles of Mexican residents protesting freeway development. In another simulation, groups of students role play contractors and builders who want to put roads through controversial sites. A simulation of western land use involves students in expressing conflicting interests of Indians, miners, farmers, and cattle ranchers. Pupils study pictures taken from texts or newspapers to identify methods and expressions of conflict on local and global levels. (AV)

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Global Perspectives:
A Humanistic Influence
on the Curriculum

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SO 009 794

Patterns for Teaching CONFLICT

Edited by:
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A SPECIAL NOTE: The concept guides and patterns for teaching should be viewed as a stage in a process, rather than volumes with any pretense of finality. Your comments and suggestions for building and reshaping the conceptual framework and sample lessons are welcomed and needed. It is anticipated that the framework will be adapted by each user, as it functions to complement and supplement a wide variety of disciplines and courses. Further, we welcome the comments of students, parents, and administrators, as well as teachers and curriculum specialists.

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GLOBAL PERSPECTIVES:
A HUMANISTIC INFLUENCE ON THE CURRICULUM

PATTERNS FOR TEACHING CONFLICT
PART A, K-3 PART B, 4-6

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INTRODUCTION

PATTERNS FOR TEACHING is one component of Global Perspectives: A Humanistic Influence on the Curriculum, a project designed to develop a sequential, K-12 framework for incorporating global perspectives into existing curricula. The central element of this project is a series of guides, each of which is an aid to teaching a selected universal concept. Each guide for each concept provides objectives and outlines of suggestions keyed to major topics currently taught.

PATTERNS FOR TEACHING is a companion series to the guides. It offers some ideas for creating your own lessons as well as lesson suggestions illustrating how aspects of the guide might be brought into your classroom. We have not tried to include lessons on every topic covered in the guides. Rather, we offer these primarily as samples of the kinds of lessons you might devise from guide suggestions to meet your own course needs.

We hope you will send us your reactions to Patterns and any lessons you develop which illustrate suggestions in the guide. These, with your permission, might be included in later versions. Several teachers who helped pretest the guide on Interdependence in the summer of 1975 have contributed lesson ideas to the present collection. We hope you will do the same.

LESSON 1: TEACHING ABOUT CONFLICT WITH PUPPETS*

by Gretchen Bodenhamer, M. Leonard Burger, and Priscilla Prutzman

Puppet skits are always popular with young children, and are useful for teaching about human relations without putting anyone on the spot. The following introductory lessons were written by teachers from the Quaker Project on Community Conflict.

PERFORMANCE OBJECTIVES

Students will

1. work with a small group of peers in finding resolutions to specific conflicts.
2. dramatize their own group's ideas in a brief puppet skit.
3. recognize that several different endings to a conflict situation are possible.
4. practice going beyond their own first thoughts to accept resolutions that seem more workable or fair.

We usually start out by doing a couple of "throw away" shows which are nonsensical, short, and just plain fun. They warm the children up to the puppets, introducing them to something more live than the usual deadening experience of television. We've found it a good idea to change the characters and setting of these shows to apply to the environment of the children. A way to get ideas for shows is to read through children's books and find stories that are simple and funny -- those with a lot of dialogue are usually the easiest to translate into shows.

When we all seem to be relaxed and ready to get down to work we begin presenting conflicts within the stories which the puppets have to work

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* Excerpted and adapted with permission from *Children's Workshops in Creative Response to Conflict: A Preliminary Handbook*, Quaker Project on Community Conflict (133 West 14th St., New York, NY 10011), 1974.

out somehow. The two methods we use for doing this are as follows: 1) We present a puppet show in which a problem is raised and resolved in a specific way. Afterward, we divide up into small groups so the children can discuss how they feel about the conflict and the way it was resolved. 2) We present a show about a conflict which the students have to resolve, such as a brother and young sister quarreling over a book: the brother has received a new book which the younger sister finds. The boy comes in and wants the book, which he says is his. The sister says she found it, he wasn't looking at it and she wants it. They begin fighting and their father (or cousin) walks into the room and attempts to break up the fight. We cut the show there by having the father turning to the audience and saying something like, "I don't know what to do about this; can you help me?" The children then break into small groups to discuss the problem and various solutions. After the groups have decided which solution they like best, they choose some puppets from a big trunk and begin to rehearse their conflict resolution puppet show. They may want to have a narrator puppet introduce the show or give it a title, or introduce the characters. When each of the groups has sufficiently rehearsed its show, the children form an audience and each of the groups presents what it has worked out.

After the shows are over we come back together in a circle and discuss the various solutions. There can be sharing of what they think is the most workable solution, or the fairest. It's important to have as many people participating as possible so that the interest continues throughout the discussion.

Puppetry can be a high risk activity for many people including children (although less for children than for adults). It's much easier to create a show spontaneously than it is to follow a script. A script implies a certain way it's supposed to be; spontaneity implies one's own ideas. If the shows presented at the beginning are perfect and formal, children will probably be more afraid to try doing a show themselves. Thus adults should realize that often their making "mistakes" in puppet shows will actually make it easier for children to create their own shows. Anyway you do it though, children will probably find the puppets very exciting. It should be stressed that the reason the puppets are used is to help find solutions to the conflicts presented. Otherwise students can get caught up in the puppetry only -- which is fine -- but it doesn't serve the purpose of this kind of workshop.

After there has been an introduction to puppetry and a realization that they can make shows, children enjoy constructing their own puppets, too. Often children who are very shy will talk freely with puppets on their hands, especially one that they made. Sock puppets are easy to do:

just take an old sock and paste on with white glue scraps of material cut out for mouth, eyes, etc. (and yarn does well for hair). An easier (but less durable) way is to use paper lunchbags and to draw faces on them with crayons. Puppet making books can be found in your library for paper mache and other more sophisticated puppets.

After children have made their own puppets, they can use the puppets in the classroom when actual situations come up. The class might also want to make a permanent stage which would be a good group cooperation project and would add more of a pride to the work they were doing. (A blanket thrown over a table does well for a makeshift puppet stage.)

Having children put together puppet shows is an excellent way for all concerned to discover what they are feeling and thinking.

The use of problem shows gives children a chance to test out new ways to act in such situations. Gradually the children begin to discover that there are many, many ways for a problem to become resolved and that violence is neither "inevitable" nor the "natural" way to get problems worked out.

ACTIVITY 1

GOALS

1. To introduce the theme of conflict-resolution by presenting a puppet show in which a problem is raised and resolved in a specific way.

2. To have children discuss how they feel about the conflict and the way it was resolved and to explore alternative solutions.

PROCEDURE

1. Introduction: Two short and funny puppet shows.

2. Presentation of conflict show: The brother has received a new book which the younger sister finds. The brother comes in and wants the book. The sister says she found it, he wasn't looking at it, and she wants it. They begin fighting and their father comes in and makes the brother give the book to the younger sister to use.

3. Break up into small groups to discuss solutions.

4. Return to large group to report solutions from small groups.

NOTES

The introduction of this activity is important because it allows a definite transition for the children. The use of "throw-away" shows (quick funny ones) is an excellent introduction because it draws the children's attention and sets a fun atmosphere for the activity.

By using this same media to introduce tne theme of conflict-resolution, the children are able to experience a conflict through a puppet show.

The children become excited about the puppets and are eager to share their feelings about the show. The use of small groups is conducive for this sharing as children can more readily listen to one another and talk about their personal experiences in similar situations. Using strong guideline questions is essential. Some alternatives commonly given are: sharing, finding something else to give to the younger sister, bargaining or trading, trying to communicate the whole situation to the father, etc. (The children are often thinking about how to improve relationships among members of their family.)

By coming back to a large group and reporting the alternative solutions suggested by the small groups, the children find out how other class members feel about the problem (which they are always eager to discover) and simultaneously see the variety of possibilities available for the particular problem.

ACTIVITY 2

GOALS

1. To present a puppet show in which a problem is raised with no solution given.

2. To have the children discuss how they feel about the conflict and to create their own puppet shows with solutions to the problem.

PROCEDURE

1. Presentation of conflict show.
2. Break up into small groups to discuss solutions.
3. Form groups of twos or threes to create puppet shows with solutions to the problem.
4. Return to large group to present puppet shows.
5. General sharing of ideas offered through shows.

NOTES

This format is an extension of the previous activity with the addition of trying out the concept of creative alternatives to conflict. This session runs more smoothly if children have a chance to discuss solutions before they pick up the puppets. The initial discussion in the small groups is very important, especially with younger children, because it is here that the children's imaginations are nurtured and thus they are more capable of discovering creative solutions rather than playing "Punch and Judy" or acting only out of a conditioned response.

Usually there is very little structured discussion after the puppet shows, but instead a general sharing of responses to them. As each puppet show has an intrinsic value and variety, there is little competing for the "best" show.

LESSON 2: THE SIGN WALK*

This lesson provides a way to begin talking about community rules and why we have them. Children should begin to see rules (such as those embodied in signs) as ways to resolve conflicts fairly and quickly, rather than as "orders."

PROCEDURE

Make a collection of signs students see when walking around the school or neighborhood (except advertising signs). You may go for a walk with the class and record the text of the signs you see; or have each student bring in a list or set of drawings of signs he has seen.

Choose a variety of signs from your collection and ask the following questions about each one:

1. What does the sign say? Why do you think it was put where it is?

2. What would happen if the sign weren't there?

   Would you have trouble with any other people?
   Would you be likely to hurt buildings, or land?
   Would you be hurt yourself?

3. Is the sign a good way to handle these problems?

4. Does the sign make the problems go away completely?

5. Can you think of a better sign, or is this sign just right?

6. If you wanted to change the sign, what could you do?

Next, turn to your own classroom. Are there any rules people tend to forget? Would a sign help? Are there conflicts that seem to come up

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* Adapted from "Premises for Law" by Arlene F. Gallagher, SOCIAL EDUCATION 39:3 (March 1975), p. 156.

again and again (such as who will use a certain area or toy)? Would a rule help there? Have children make picture signs for any appropriate rules. Look at the international traffic signs for some helpful inspirations. Have a review of signs in the classroom a few times a year. Do we still need all these signs? Should new ones be put up?

The children should see rule-making as an ongoing process designed to fit the needs of certain people at a certain time.

LESSON 3: PLANNING A PARK

by Cathryn J. Long

Planning a simple community project will help children see how, with some imagination and a willingness to compromise, a variety of interests can be reconciled.

Tell the children they have the chance to plan a square-block park for their community, to be used mainly by old people and children. The class's job is to determine what they want in the park, what older children want there, and what old people want. Then, they have to figure out what should actually be put in the park.

Begin by asking children about parks they have been to, and what they enjoyed there. Encourage them to bring in pictures of parks they like, or to draw pictures of favorite park features. These may include play equipment such as slides and sandboxes as well as natural features like ponds and trees. Keep a bulletin board list with pictures of class preferences.

Next, assign everyone to interview either an old person or an older child about what they would like in a park. Try to get an even distribution between interviewers of the aged and of older children. The class questionnaire can be very simple:

(1) Imagine you can help plan a square-block park for children and the aged. What features would *you* want it to have?

(2) What suggestions do you have as to how the wants of old people and the wants of the children can be filled in the same park?

When the questionnaires are brought in, ask the children to help you make two blackboard lists: (1) what the aged want, and (2) what older children want in the park.

Then, talk about how the park can be planned. Does it look easy? Do the children in the class, the older children, and the aged want any of the same things? Do they want many different things? What if your class did it all its way, or all the old peoples' way -- would the rest be happy? Would it be fair? Among the answers to the questionnaires, are there some good suggestions on how to *compromise*?

For the actual planning of the park, set up a large piece of butcher paper as the basis for a kind of puzzle. If there are some park features all the groups want, the children can make pictures of these and place the pictures on the butcher paper (it is important that all features be moveable). Do whatever preplanning you think is necessary so that the children's pictures will fit proportionally on the butcher paper. The drawings can be done on stiff paper that you have precut and shaped properly.

Next, decide on the three or so features most important to each group of park users. Have students draw these features on moveable papers as before. Then give every student a chance to work with a small group on arranging the parts of the park in the best way. Have the class vote on the final plan, but be sure to give dissenters a full chance to explain and suggest changes. The ideal is to have everyone agree on the final park plan.

LESSON 4: CONFLICT IN A TERRARIUM

PERFORMANCE OBJECTIVES

Students will

1. observe changes in plant growth in a terrarium.
2. hypothesize about conflicts that will emerge over basic needs.
3. test their hypotheses by observation.
4. define such terms as *plant-eater*, *animal-eater*, *predator*, *prey*.
5. compare terrarium conflicts with human conflicts.
6. on a field trip, identify conflicts similar to those in the terrarium.

PROCEDURE

You can make your own laboratory to study conflict in nature by building a terrarium.* Populate it with 4 kinds of plants (peas, mustard, clover, grass). Three animal species to be introduced in stages,

first crickets,

then aphids,

finally, one chameleon.

In addition to the study of plant growth, the introduction of animals provides a chance for observation of and hypothesizing about conflict.

1. Place 8 or ten crickets on a dry spot in the terrarium.

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* For complete instructions see "Populations," (written for grade three), *Science Curriculum Improvement Study*, Rand McNally, 1971 (copyright by the Regents of the University of California, Berkeley, CA).

2. What do the children think will happen when aphids are introduced?

3. Put 10 aphids in and observe what happens; then invite guesses about the chameleon.

4. Chameleon (which needs water sprinkled on the walls daily) will feed on both aphids and crickets.

5. Introduce needed terms such as: plant-eater, animal-eater, predator, prey.

Follow this with a film or filmstrip about food chains in other settings.

FOR DISCUSSION

1. How did the chameleon capture the crickets? Are they fighting over (competing for) the same things?

2. If there aren't enough plants, or there isn't enough water, what will happen?

3. Do animals have conflict over plant food or water? Do plants compete? (for space, sun)

4. Do people ever have conflicts over the same kinds of things? (Draw on stories, films, television programs; e.g. a struggle over land is similar.)

FURTHER ACTIVITY

Extend the study to a field trip. Have the children record examples of conflict for basic needs (food, water, light, space). Some possibilities:

- dandelion pushing through crack in sidewalk (plant vs. human).

- a fly caught in a spider's web (animal vs. animal).

- big tree crowding out smaller tree (plant vs. plant).

- traffic jam (human vs. human).

LESSON 5: STUDY OF AN ANT COLONY

Establishing an ant colony in the classroom provides access to a good model for animal cooperation (interdependence). If you can identify and use "sentry ants" in your classroom colony, you can also talk about conflict between animal groups.

Ready-made ant homes, complete with inhabitants, are available from many science supply houses. Or you can build your own by digging out an ant nest and placing it in a screw-top jar. For more information on how to build your own ant colony, see *A Sourcebook for Elementary Science* by Elizabeth B. Hone, Alexander Joseph, and Edward Victor, Harcourt Brace Jovanonich, Inc., 1971.

Have children watch the ant colony and then list as many types of behavior as they can see. They should also note ways the ants help one another. (Some divisions of labor are: Queens, drones, and nurses, who cooperate to produce the workers; builders, who make the ant heap and its interlocking tunnels; foodgatherers, who feed the workers; refuse collectors, who collect garbage and stow it in out of the way; and soldiers, who guard the entrances to the nest, and can distinguish between those ants who are members and those who are not.

As the children observe, ask:

- What would happen if there were no Queen?
- No builder-ants?
- no refuse-collecting ants?

If you are able to see sentry ants attack a foreign ant, ask the children:

- Why do the sentries kill the new ant?
- If they could speak to each other, would they be as likely to kill?
- If the new ant were let in and didn't work with the others, what might happen to the colony? What if many of his friends followed?

FURTHER DISCUSSION

- What happens when the colony runs out of space, or out of food? (It begins to die.) Explain what the colony might do to save itself in the open country. (A new queen would be born; she would fly away with some drones and start a new colony.)

- Is this like anything humans do?

- Can we go on doing it forever? Why not?

LESSON 1: CONFLICT IN PICTURES

Adapted from *Patterns of Human Conflict* (Center for War/Peace Studies, Warren Schloat Productions, 1974)

This exercise should help students to distinguish between conflict and non-conflict situations. It is also a good way to begin talking about ways to handle fights or arguments.

PROCEDURE

Collect about 20 large pictures, some showing conflicts and some showing neutral situations. You may ask your students to find pictures of problems, disagreements, and fights in books and magazines. Or, you may choose the pictures yourself; you may wish to make slides of them. Try to include a variety of conflicts, as far as you think your class can understand them (e.g., personal, group; international, violent, verbal, economic, religious). Show the pictures to the class one at a time. Begin with such questions as:

1. What is happening in this picture?

2. How do you think the people are feeling?

3. Are the people having a problem, or not agreeing? How do you know? (It is important to get students to see that stressful facial expressions, clenched fists and emotions of anger and anxiety are only signals that a conflict is developing which requires change or resolution -- and are not "bad" in themselves.)

4. What is the problem about?

5. Is there anything in the picture that makes you think the problem might get worse?

6. Is someone being hurt here, or about to be hurt? Do all arguments have to end that way? Can you think of another way to settle this fight?

Next, compare and contrast several of the pictures, noting similarities and differences while using the questions:

1. What people are disagreeing?

2. What is each conflict about?
3. How is the problem shown (words, looks, weapons)?
4. How are the people feeling?
5. Could this conflict help anyone? Who might it help or hurt?
6. How do you think it will end?
7. What other endings can you think of? Which do you prefer, and why?

LESSON 2: BARRIO PROBLEMS*

In this lesson, students move from a relatively simple conflict resolution to a more complex one, which they role-play themselves. The exercise should be a help in your study of cities and of urban change.

PERFORMANCE OBJECTIVES

Students will

1. empathize with a minority citizen who has trouble in dealing with government bureaucracy.
2. understand how citizen groups can unite to change government policy.
3. recognize that city development is not in itself necessarily bad or good.
4. practice resolving conflicts involved in city change through a city council simulation.
5. realize that complex social problems don't usually go away after one meeting or group decision, but need to be addressed again and again.

PROCEDURE

The sequence of activities for this lesson includes reading and discussing the story of citizens' efforts to block construction of a freeway through the historic center of Tucson, Arizona, and then role playing a council meeting to decide how to shape the future of this area. Before you have students begin reading The Struggle to Save the Barrio, set the stage with the following background:

The city of Tucson was born many years ago as a Mexican village. Now Tucson, in Arizona, is a bustling modern city of 300,000. But still in

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* Adapted from *Old Glory*, ed. James Robertson, America the Beautiful Fund Book, Warner Paperback Library, 1973.

the center of the city lies the original adobe village. Mostly poor Mexicans live there now. It is called the "barrio."

Recently, the people of the barrio have had to handle two big problems: one with freeway interests and one with developers. As you read the story of the freeway, try to think how you would feel if you had grown up in the barrio.

THE STRUGGLE TO SAVE THE BARRIO

One day Mrs. Manuel Rodriguez, a long-time resident of the Tucson barrio, decided to make a trip to City Hall. Her tax bill hadn't come in the mail, and she wanted to know what had happened to it. When she got to the tax office, she was told that her home could not be found in the records. Mrs. Rodriguez understands some English (her native tongue is Spanish). But she thought she must have misunderstood the tax man. She found a friend to translate and returned to the office. This time, they sent her to the city planner.

The planner's maps showed that all the houses in Mrs. Rodriguez' area had been sold or condemned. But Mrs. Rodriguez knew that her house had not. She insisted on paying her taxes.

Why was Mrs. Rodriguez never sent a tax bill? Apparently it wasn't a mistake. It is easier to condemn a house when the taxes have not been paid on time. Planners wanted to condemn the houses in Mrs. Rodriguez' area so a freeway could be built through the barrio.

When Mrs. Rodriguez' story made the newspapers, barrio people found they had friends all over the city. A campaign was begun to save the barrio from the "Butterfield Parkway." The people against the freeway included:

- A group of citizens eager to save the "Wishing Shrine," a well-loved religious shrine in the barrio.
- Architects from the University of Arizona interested in saving the old adobe buildings.
- The political opponent of the mayor in an upcoming city election.
- Youth leader Ernesto Perez, founder of the barrio newspaper, "La Voz."

- Local attorneys who helped residents get legal help in keeping their homes.

Those in favor of the freeway included city and state officials, some businessmen who thought the freeway would help bring business to the city, and some people who said "progress" was at stake. Those *against* the freeway finally won. Look at the list of "anti-freeway" people carefully. Why do you think they won? In what ways could they convince others that they were right?

The people of the barrio managed to keep the freeway out, but are beginning to have new problems. It is clear that development of some kind will probably come to the barrio. After all, it is at the center of a growing city. And the people of the barrio want some way to climb out of their poverty. The question is: what kind of development is best?

One project has already been started by a Tucson automobile dealer named Kelly Rollings. Mr. Rollings is a student of old adobe architecture. His plan is to restore old barrio buildings to their original historic condition, then use them as shops and offices.

What are the advantages of Mr. Rollings' plan?

How is it different from the freeway project?

If you lived in the barrio, would you have any objection to the plan?

Role Playing the Outcome

Imagine you are at a Tucson city council meeting, deciding whether or not to approve the Rollings plan. Six students take the following roles:

1. A friend of Mrs. Rodriguez who lives with her large family in a historic house that the plan would make into shops.

2. The new mayor, who helped fight the freeway but is now trying to pull the city factions together again.

3. A professor of architecture who helped in the anti-freeway cause.

4. Ernesto Perez, 16-year-old representative of those young people in the barrio who want a youth center.

5. A Spanish-speaking barrio man representing a large group of barrio unemployed who hope for jobs in the new shops and offices (although they don't speak English and are unskilled).

6. A shopowner eager to move to a tourist-attracting location to sell his handcrafts from Hawaii.

The rest of the class acts as city council members. It is up to the council to approve the plan, reject it, or work out acceptable amendments to it.

To the Teacher: As the students debate, make a list on the board of the conflicts involved in this issue. When the meeting ends, list the resolutions students found. What conflicts still remain? What do the students think should be done next?

LESSON 3: The Road Game*

as adapted by Barbara Ellis Long with the
assistance of Robert E. Freeman and Patricia A. Nyhan

PREFACE

The best simulations are often the simplest. The right game can provide insights into principles of human relations such as communication patterns or leadership qualities; knowledge about major concepts such as conflict or power; and a foretaste of actual roles which students may later come to, in organizations and institutions in which they will participate.

If a game requires only simple and easily obtained materials, has a relatively short playing time, and can produce varied learning outcomes depending on how it is run, then it is a real "classic" which every teacher will want in the classroom repertoire.

We think **The Road Game** is such a simulation. The basic game is described here, together with suggestions for playing it and several ideas for obtaining different learning outcomes.

THE ROAD GAME

The Road Game is about competition and cooperation, teamwork and chaos, perception and misperception, communication and conflict resolution. It is a game about the many ways that people interact when they are members of teams and have a job to do.

In **The Road Game**, four groups interact by drawing "roads" from one area of a map to another. The groups choose leaders, who negotiate with each other to build roads and resolve conflicts, first through bargaining or direct action and later through a judicial procedure. The game has analogies to the behavior of nations, and it can also illuminate group and individual functioning in a community.

The Road Game requires about an hour and a half to play, divided more or less equally into initial road building, judicial review, and overall debriefing and discussion. The contrast between the sometimes chaotic road-building negotiations and the orderly judicial process, as well as the political interaction throughout, provides rich experiential data for the debriefing which completes the learning experience. The game is designed to be open ended and amenable to many interpretations, depending upon the interests and needs of both teacher and students. It has been used successfully with students from 4th grade through college, as well as with

*This adaptation of **The Road Game** is Copyright © 1974 by Barbara Ellis Long.

* Reprinted from INTERCOM #75, *Teaching Global Issues Through Simulation: It Can Be Easy*, Center for War/Peace Studies, Summer 1974, pp. 13-22.

adult education classes. The emphasis and depth of the abstract analysis of the experience often differ with maturity, but it is surprising how often children reach some of the same insights into the group process that graduate students do. The emotional impact is also often similar.

People interested in international affairs feel that this game brings out several important principles of intergroup behavior, especially in relation to war and peace or diplomacy. People interested in the principles of perception or projection of meaning see *those* as paramount. Some see moral education as the major use for **The Road Game.** The classic question of whether man is by nature competitive or cooperative can also be the key issue. In fact, all these elements are present in this group experience.

Games are for fun. They are also "behavioral metaphors" in that the meaning is conveyed rather indirectly, much as it is carried by myths, rituals, or even works of art. Abstract analysis helps us understand the parts of an experience, but the whole is always greater than the sum of its parts. Just being "in it together" is one aspect of that greater whole. So, take the experience apart after the game, and find out what it means to you and the students. But, if you don't hit every single point in your debriefing session, do what you can and trust that time will take care of many of the other points later.

Since people seem to learn more when they are emotionally involved and enjoying themselves, let yourself go too. This is a new and different way to think about teaching and learning, and is often difficult to switch to at first; probably because so much of the emphasis in traditional education was concentrated upon content that was supposed to be *put into* the students' heads. Old training and habits are hard to drop. This time, you aren't responsible for putting *in* at all. You don't have to be. Just help the students put it into their own heads--or rather, *take* it all in as a part of their whole selves. Then, you're in business. It may not be any easier, but it's certainly more fun!

Age level and class size

This version of the game is tailored for children from about 4th grade through high school. It can be played by classes of 32 or less, divided into 4 teams; but it works best for groups of 16-24 people.

Materials needed

1. You'll need a big open space—a classroom with the desks pushed back, the gymnasium, or better yet, the concrete or blacktop part of the school yard. A driveway?

Check the weather first!

2. Four large squares of heavy construction paper or tagboard in 4 colors— preferably red, green, blue, and yellow. (22" x 28" is readily available many places and will do fine.)

If you're stuck, heavy white paper or even newsprint will do. Paint something on it to indicate what color it's supposed to be.

3. Four jars of poster paint (tempera). The colors should match the four colors of paper. Be *sure* it's water based!

4. Four inexpensive paint brushes, 1" wide. Ordinary housepaint brushes work fine and are cheap.

Large marking pens will do, but there's something very powerful about all that dripping paint and it's inherent dangers.

5. Four wooden yardsticks or dowels about 3' long to use as handles on the paint brushes, to permit standing UP and not kneeling IN the paint.

6. One roll of 1" masking tape for taping the squares of paper together and to the floor so the "map" will stay put, and also for taping brushes to the handles.

7. Newsprint or any cheap paper to attach to the edges of the "map" or game board, about 2' wide all around the edges; thereby keeping paint off the floor.

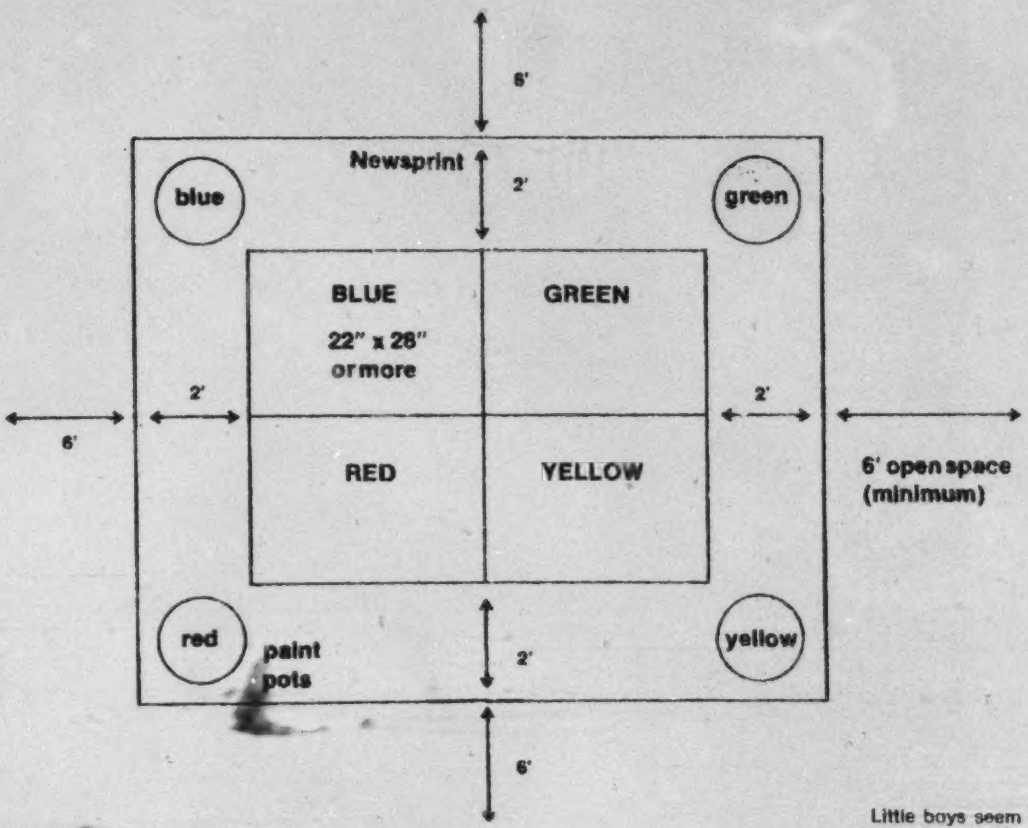
If paint and paper all over the floor is impossible where you are, try spreading the four squares of colored paper on a large table. You could use one huge spread of newsprint, if necessary, marked into the four squares. You can use four colored chalks or large marking pens instead of paint. A table confines this game a little, but not as much as expected—especially if the class is small.

The students yell a lot any way you arrange the game. Have the door closed or be outside. *Peace!*

Do NOT try to use the chalkboard! There are far too many difficulties with too many bodies all trying to occupy the same space at the same time; an "audience" of team members who have been pushed out and have become passive while the leaders and road builders jostle each other at the game board; and the weird results of two "countries" that are UP at the top of the chalkboard, and two "countries" that are DOWN—necessitating two teams of giants and two teams of midgets. The squabbling and stooping/stretching aren't worth it. Go for a floor or a table.

Layout of the materials

The layout of the gameboard and equipment should look about like this when you begin:



Put the paint jars at the ready at the edge of the game board but *on* the newsprint. Match up blue paint with blue paper, etc.

Be sure you have at least 6' of open space all around the game board, for people to move about in.

Clutch the paint brushes firmly in a death-like grip and do NOT hand them out until you are *ready to begin!*

Little boys seem destined, bound, and determined to have fencing matches and whack little girls with idle long-handled paint brushes while teacher is looking up the directions or is otherwise occupied. Also, little girls and boys cheat and begin painting all kinds of graffiti as well as roads in idle moments, or haven't you noticed? *Later*, later! During the game it's food for thought. NOT NOW!

Time required

As with most simulations, **The Road Game** is most effective if played and debriefed immediately—a process that usually takes about 1½ hours. However, it can be spread over two or three class periods if necessary, as follows:

Period 1—Introduce the game, make up groups, hand out materials, and play the game (roughly 20 minutes). Don't hold the hearing or the discussion.

Period 2—Do the hearing about who got how many roads, and who cheated as well as who "won." Do the preliminary discussion on one or two points.

Period 3—No holds barred. Complete the debriefing and relate to other school work, especially to experiences outside the classroom.

To begin

Well—it is, and several ideas as well.

Tell your students that this is a game about territory.

If you are interested in making this a game about international relations you can tell quite a story about the flat world they live in that is divided into four countries, each of which has its own special color.

Makes one think of the land of Oz. All we need is the Emerald City! Come to think of it—that might be great fun, especially for the very young or the older "continuing education" students who remember Frank L. Baum and Judy Garland fondly.

You can go on to explain that the main business in this game is building roads from each team's own territory, through other territories, to the perimeter of the map. Each team will decide where they want to build their roads and how to negotiate with the diplomats or leaders from the other sovereign "countries" for permission to cross their land.

You could go on to make a big deal out of national characteristics. You can assign personalities to each team, and you can have the students invent their own national history, flag, climate, topography, "principle products," and even their own national literature and arts. They could "develop" their nation, building cities and roads *within* their own country before the game itself starts. See below. If you try this, count on *at least* one extra class session, and probably more, with extra planning time outside of class. This is often a lot of fun and adds a lot to the game.

There is more on this at the end of the description of the game.

You could also emphasize ecological issues or some other topic that interests you and your students, or leave out *all* pre-game preparation and just see what happens here and now.

When you and the students are ready, and the gameboard is all arranged, it's time to start:

a. Tell the students to divide into four teams. Tell them they have ONE MINUTE to do this.

If you're not going "international," use some other term besides diplomat, such as politician.

b. Tell the four teams to choose a leader or a diplomat who will be their spokesman in all negotiations with other teams. Again, give them ONE MINUTE for this.

c. Tell the teams to choose their first road builder/painter/engineer. This person can be selected by the leader, chosen by vote, or by any other method. Have them plan on taking turns.

d. After this, decide which team gets which color.

Have the players gather round their territory. If you are using assigned group personalities, or if the students are inventing their own, reiterate here that they are to clarify who and what they are now, *as a team*. This can be kept a secret from the other teams or not, as you wish.

Now read the following official rules aloud ONCE. After you've read the rules aloud for the first time, tell the players you'll accept ONE QUESTION from each team. Answer each as succinctly as possible. NO MORE than four questions!

Then, reread the rules just once more. *That's all!*

RULES OF THE ROAD GAME

1. The object of this game is to build as many roads as possible to the perimeter of the map. Your road engineer will paint the roads in your color from your territory to the edge of the rest of the map.

2. Each road must begin at a point on your own territory and arrive at the outside edge of the game board ON THE PROPERTY OF OTHER TEAMS in order to count.

3. Roads wholly on your own property will not count as roads at the end of the game.

4. You can speak freely within your own group, but cannot communicate with other teams. Only your leader can talk with their leaders.

5. Your leader must negotiate for permission from the other leader and his or her team before you can enter their territory to build a road. Your leader must also get permission *each time* you wish to cross another group's road, *even in your own territory.*

6. Permission to cross can be obtained only through a group's leader. The leader, however, must have unanimous approval from his or her team before giving permission. *All* negotiations are subject to the unanimous consent of the leader's team, before any deal can be made. If one member of a group does not wish to give permission, the leader may not give it.*

7. I (you—the teacher) will not be a judge during the game. You'll have to settle your own arguments among yourselves.

8. Leaders don't paint roads. Only road builders do that. Be sure you take turns doing that.

9. Teams don't take turns painting roads. All teams begin at the same time and keep going. As soon as your leader makes a deal for you to cross another team's property, your road builder can begin painting.

10. The only people allowed on the map are the four leaders and the four road painters.

If you want to emphasize the concept of competition versus cooperation, you can say here, *"The team with the most roads to the edge of the map at the end of the game will win."* This emphasis is up to you. The original **Road Game** included this stimulus. However, we have found that the game can also begin with *no* directions for this. The appearance or non-appearance of that factor becomes a highly interesting problem in the debriefing later.

*From **The Road Game** by Thomas E. Linehan and Barbara Ellis Long. Copyright © 1970 by Herder and Herder, Inc. Used by permission of the publisher, Seabury Press.

Additional optional rules

A. All roads must be *neat* in order to count.*
B. Choose one of the following:

1. When you start the game, look dramatically at your watch, pretend to wait until the second hand gets to the top, and then give a good imitation of the starter in a race. Say "BEGIN!" loudly, and act out the part of somebody who is intent on timing the whole thing, throughout. Say no more. Just act a lot.

2. "There will be a time limit on this game." Give no details. Accept no questions. Or, tell them it will be some length of time or other, and then do as you please later. Tell them to start.

3. "There will be a time limit on this game. You will not know what it is. The game can end at any time. BEGIN!"

Enforcement and the definition of "neat" is up to the class during the hearing.

There *is* no specific time limit, as such. The main thing is to allow the activity to build up to a kind of climax. The fictional time limit helps that along. You'll find that it usually takes about 15-20 minutes to get to the point where everybody is fully involved. If someone starts stealing another team's paint or brush, or the group becomes very noisy, or a temper gets lost, you'll know you are there. The "time" has definitely come!

You can move the excitement along by pretending a dramatic final countdown: "Two minutes, one minute, 30 seconds, STOP!" This ploy is useful to get to final closure or when becoming tired, as well as when time is *really* running out. It works very well, and helps people move to a feeling of ending or completion.

Be sure you read the rules the second time, answer the four questions, pass out the paint brushes to the leaders, and then start the game off at a full gallop. Announce loudly "OK, BEGIN!" or the equivalent, so that in the scramble, no more discussion can take place.

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Some notes about the rules

You can use this later as something worth discussion in the debriefing. How much of a competitive world do we live in? Would we be more cooperative if our world didn't urge us into it? Are people relatively competitive? Is there a real territorial imperative?

Unless you have used the suggestion in the margin by rule 1, adding the element of competition to win, you have not said anything directly about that at all. You have commented about which roads count, and so on, but you haven't openly urged frantic competition to win. Whether competition develops, or not, will depend upon the group's perception of what you said. The omission of a direct order to compete was intentional—or else your inclusion of that element was intentional.

The rules may seem very involved. They were deliberately designed to be that way. There is bound to be confusion and varying interpretations of the rules, creating problems the students will have to resolve during the game. The communication channels are deliberately limited and confused. We *do* have a confusing world of mixed-up signals, with little chance to get through easily to each other. We *are* beset by all kinds of gremlins and faceless, but demanding, bureaucracies. Meanwhile, we as individuals have to learn to live—and live with others. Why *not* study how it all works?

It may be valuable to have a record of the comments and behavior of the students, as they play the game. These can be useful during the discussion later. Since you can hardly do everything at once, and since it might be enlightening for the students to have a hand in it anyway, ask one or two students (if you have enough people to spare) to observe each team. Tell them to record their findings. A videotape is also good—but the act of writing down observations can be most instructive for those students, even if you have videotape.

Draw up and duplicate a simple chart which the student-observers can use to record the behavior they notice during the game. Alice Adcock and Max Schwartz, of Webster College in St. Louis, Mo., have used this system extensively and have found it adds a great deal to the debriefing session later. Their chart looks like this:

Date	Subject	Subject	Subject	Subject
Time	Observer			

You might prefer to adapt it to your own purposes. Try to keep the chart simple so that the observers can quickly mark data about "Who did what to whom and how?" You might want to cover one or more of the following questions or categories:

Does the group gain team consensus before building roads?
Does everyone participate in decision making?
How does the leader function? Does he listen to his teammates, to other leaders?
How do individuals respond to conflicts?
What suggestions of conflict are shown by the players—anger, frustration, facial expressions, gestures, loud talk, direct "acting out" behavior?
Who is "in" and who is "out" of the process?
Which people seem more cooperative or competitive?

Don't ask for observations on all these questions. There never is enough time. Arrange for the observers to keep records on no more than about four people at a time. More than that leads to chaos and harried observers.

When the game is finished, ask the students to sit around the game board. Have each group count the number of roads to the perimeter of the map that it claims, and put the number on the chalkboard, e.g.: Red-5, Yellow-3, Green-4, Blue-6. Tell the students that this is the unofficial count and that the official count will be arrived at after a hearing. You do this count even if you did NOT insert the direction about "winning."

The hearing is literally that. Each group may voice any complaints it has concerning the actions of another group during the game.

There are usually loud gripes.

Begin by asking if any group has any complaints to lodge against another group. Insist that the complaint must be about one or more specific roads. Make sure they are heard and then allow the accused team to present a defense. Any member of a group may speak for the group during this period. Insist that the complaints and the defense be brief and specific. They may not be brief, anyway. These impassioned attacks and defense can also be subjects for discussion during the debriefing later. Why *are* they so steamed up about a "game"?

As soon as the defense is completed, call for a vote by the two groups not involved in the dispute to decide whether a challenged road is to be counted or not. In case of a tie, you could cast the deciding vote or not, as you prefer. You might tell the students at this point that we are not so much interested in the "truth" as in the majority decision. This should supply a note of political realism to the hearing.

If it's a tie, you know it *could* remain a tie. You really don't *have* to settle the vote!

Some interesting political logrolling may result, especially if you stay out of the role of tie-breaker. You may find that as soon as group #1 (red?) wins a vote on some road, it will move to consolidate its position as part of the majority that has formed on that particular item. Suddenly, the losing team may find itself a minority on other questions. The wheeling and dealing can become most interesting at times—especially if you happen to have some neophyte politicians in your class. If this happens, or if *anything* happens, it becomes grist for the discussion mill. "Do you see what you did? How come . . . ?"

Do not permit a group to voice complaints or challenge roads after you have moved on to another group's complaints. Groups may wish to do this to punish those who vote against them.

Be firm, and even cruel if necessary. Be sure you stay out of it and don't get trapped into being a judge now *unless you mean to prove something by it.* Be prepared for flack if you do serve as judge. The main idea is to know *why* you are doing whatever it is you are doing with the rules. The results become something worth discussion—no matter what. It's another bit of human behavior for study.

When all the groups have had an opportunity to challenge the questionable behavior of the other groups, the official road-count is determined. The group with the greatest number of roads to the perimeter may not necessarily have the most after the hearing. This hearing can lead to a great deal of discussion about alliances and treaties, coalitions, "under the table" agreements between groups, and the whole question of power.

If you did not originally make an issue of the competitive or aggressive element, you may find that some impassioned city planners or determined cooperative types will express outrage and grief at your "deceit" in now looking for the "winner." This is possible. The strange thing is that it *rarely happens!* Even if you do *not* expressly promote aggression, almost all groups who play the game will move into competition anyway, and counting "who wins" becomes the logical next step. If you are running this game with groups such as Quakers, Mormons, or various internationalist organizations, you might find less emphasis on "winning," but the territorial imperative does seem to assert itself in all groups to varying degrees. This again can become an item for discussion later. "Why did you do it *this* way?"

THE DISCUSSION OR DEBRIEFING

The hearing provided some opportunity for players to explore "who did what to whom?" Now it is helpful for the players to analyze their behavior in order to move on to broader issues. The observers' notes or the videotape are useful here again. The discussion gives students some important lessons in human relations as they explore their own reactions to competition, authority, leadership, moral law, political power, and conflict—or lack of it—and the whole problem of communication and perception. However, it is important that such a discussion not hurt any particular individual. This is not a serious problem and seldom occurs, if ever. However, if the conversation seems to be going beyond friendly rivalry, just ask a question about something else, *or* ask the students why they are so excited over a silly game. If certain people have acted especially aggressively, you can point out that this happens with most groups who play **The Road Game**, and then you can go on to ask what it was about the structure of the game—or people—that made them behave that way.

The point is that you have helped your students generate some behavior—their own—that can lead to some very fruitful discussion and insights about the nature of man. We are all in the same boat. We are all a little mad, even thee and me! Instead of using pigeons, they have used themselves—and have a wealth of material to draw upon. You needn't dwell upon negative points. What about the people who helped each other!

The discussion can cover a number of disciplines such as psychology, sociology, anthropology, government, international relations, law and ecology, as well as ethics. One way to start, which cuts across several disciplines and gets to the heart of what **The Road Game** teaches is to approach it from the angle of conflict.

Before you go any further, try asking them: *"Now that you have been competing so strenuously; find a way to cooperate!"*

You'll probably find a lot of blank stares.

Press them, if you like, to go back into their teams, and think up, *with the other teams*, some way of resolving the conflict. *"What would you cooperate about? How would you do it? What for? Would you change something? How?"*

You will probably get a lot of "cheap" answers at first. After that, if you're lucky, you might hear versions of two ideas:

1. Some kind of plan to *build* something together: A city? A new nation? The UN?
2. Some version of the external threat which requires concerted effort in mutual defense against that threat: Men from Mars are coming? Gas shortage? The atomic bomb?

Whatever you get, keep asking questions until they have exhausted their ideas, or actually go ahead and try cooperation. If they do try it, keeping notes on how the solution goes could be most instructive. They often slide back into competition again.

There are some more questions or subject areas that you can use for the discussion that follows. You'll never have time to use them all, so choose the ones you want to emphasize, and work from them. Keep your ears open for what seems to be the overriding interest of the group. Follow up any leads by asking: "Why? How come? What makes you think so? How do you know? How does that relate to____? Well, if so, then how about____?" and so on.

And then, when you are all quite tired of the whole problem, remember that mankind hasn't solved the puzzle of man's behavior yet. Why should you be the first? Man's Journey to Himself is taking a long, long time.

Individual responses

1. How did you feel playing the game—happy, angry, involved, proud, lonely, annoyed? What did you want to accomplish? Did you accomplish

it? Who or what got in the way?

2. Did the hearing change your mind about any of the other players or what they had done in the road-building? How did you feel about the teacher's role? Was he helpful, or was it better without him in the first part of the game?

3. Did you feel members of your group listened to you and understood you? Did you go along with what your group was doing, or did you not want to get involved? Did you feel a conflict inside yourself about what was happening in the game?

4. Were you surprised at your behavior or other players' behavior? In what way? Looking back on it, do you wish you had acted differently? How? *Did you know that behavior was in you?*

5. Did you want to beat the other groups and build the most roads, or cooperate with them so that everyone could share the roads? How do you feel about being a "winner"? Do people need to be "number one"?

Small group interaction

1. How did you form your groups in the beginning? Were there some of you who didn't really feel a part of your group? Why not?

2. How did you choose your leader? Was your leader challenged by your group? Did your leader consult regularly with you and keep you fully informed of decisions? Would things have been better with no leader?

3. Did the members of your group become more close-knit and unified, or did you divide into cliques with different views on what should be done? How come?

4. Was your group trying to get other groups to cooperate in building roads, or did you assume that the object was for your group to get the most roads and therefore did you become competitive? What made you think so? What did the other groups do?

5. How many of the disputes in the game were the result of misunderstandings? What do you think caused the misunderstandings? Poor communication? Too little time? Personality differences between leaders? How could you have changed this?

6. Did some people cheat? What for? What's "cheating," anyway? Is territory really that important or basic to people? How did you *feel* about those roads you were building?

7. Is **The Road Game** like real life? Are there always conflicts between groups; will there always be? Is this good or bad? Could we have a world without conflict? How? Is man aggressive by nature? Can we do anything about that? Are competitiveness and aggression "good" at times? How? When? Is passivity the same thing as cooperation? If not, why not?

International emphasis

1. Imagine the four groups are four nations. Which nation was the most powerful? Why? Did it use its power wisely? What did the less-powerful nations do to survive? Could it have worked out that all four nations would be equally powerful? How? Would the same nation have been on top forever? What might have changed the situation?

2. Is communication among real nations difficult? In what way? What similarities are there between communication patterns in this game and among nations in real life? What about during a crisis? What effect would it have if each group spoke a different language? What if you belonged to different races? Different religions?

3. Who had authority to resolve disputes during the first part of the game? During the hearing? What situation in the real world is like the first part of **The Road Game**? Like the hearing? What are some major differences in each case?

4. Did you run out of space for your roads on the map? What if every real nation were allowed to continue building roads and cities forever? What could the nations do about it? Who could decide on the rules and how should they be enforced? Who decides who should do the deciding? (Who

shall bell the cat?)

5. When conflicts came up in the game, did you try to resolve them, or did you ignore them? What methods did you use to resolve them? What other methods could you have tried? Why didn't you? Compare your nation's actions with an example from history or current events.

6. What effect would a judicial hearing have on international disputes? What prevents the world from having such a system? What could one nation that wanted such a system do on its own to encourage other nations to join in establishing it?

LESSON 4: WESTERN LAND USE ROLE PLAY

Use the following readings for a role-playing exercise about use of land in the American west.

PROCEDURE

Divide the class into groups of four. Each group member is to be an Indian, miner, rancher, or farmer. Distribute role descriptions to the proper persons (each student reads *only* his own role description).

Explain the following situation:

> Each of you wants to use or claim a nice piece of land right where certain foothills of the Rocky Mountains level out into the plains. This land has a river running through it that attracts buffalo to drink. The soil is rich and supports a heavy cover of wild grass. Something like gold has been seen glimmering among the river rocks.

After groups have had a chance to meet together and discuss their positions, have one group come to the front of the class. Each member should explain why he should have the land. Go around twice, to allow for rebuttals. The second time around, each speaker may call on classmates for arguments to back him up.

Next, have each group list ways in which the dispute might be settled. Remind students of the problems of no nearby government or law enforcers in the west. Possible means of resolving the conflict might be:

1. Shoot it out.
2. Decide by straw vote.
3. All be convinced by one of the claimants.
4. Appeal to the territorial governor.
5. Try to reach a compromise.
6. Appeal to a deity.

Discuss the advantages and disadvantages of methods the students suggest. Which is most popular? Which is most practical? Why is it hard to decide which person has a fairer claim?

Ask different groups to act out several methods of reaching a resolution, then talk again about which methods seem to be best.

*THE ROLES**

THE INDIAN

The Indians were the first people on the land. They had begun coming to America from Asia perhaps 20,000 years ago. You have already read about some eastern Indians -- the Cherokees. As land became scarce in the East, the Indians living there were pushed farther and farther west. The United States government got the Indians to move west by making land treaties with them. These treaties gave the Indians money in exchange for their land. But usually these Indians didn't want to move. They went west because they were forced to go. The western land given to them was not like the good farmland they had lived on in the East. And they often came under attack by the Plains Indians who were already living in the West.

The Indian tribes on the Great Plains were hunters of buffalo. In the 1860's perhaps 15,000,000 buffalo roamed the plains. Buffalo meat served as food. Their skins were used for clothing, shoes, and teepees. The buffalo was a "galloping department store" for the Indians. These tribes were mainly nomads. That is, they had no fixed home. They wandered from place to place -- following the huge herds. These Indians believed that they had rights to the land. But these were rights to use the land -- and to live off it. To "own" land had no meaning for them. They did not believe that a person could fence off a piece of land for himself. They did not believe he could buy it or sell it.

THE MINER

Gold! Its discovery at John Sutter's mill near Sacramento, California, in 1848 began a gold rush. Within a year, 80,000 men had roared into

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* From *Law in a New Land*, C 1972, published by Houghton Mifflin Company.

California. These "Forty-Niners" were wild for gold. They aimed to get rich quick. From the 1860's through the 1880's many such strikes were made. Gold and silver were found in Colorado, Nevada, Montana, the Dakotas. Mining camps sprang up. Some turned almost overnight into "boom towns."

Men looked for gold in stream beds. This was the easier way. Others dug tunnels into the mountains. This way was harder and it also cost lots of money. High-priced tools were needed. So this kind of mining often was taken over by large companies. Every miner worked on his claim -- or piece of land. He claimed mainly the right to take gold or silver from this land. He cared little about what grew on it.

THE CATTLEMAN

The Great Plains was cowboy country. Much of this area was "open range." It was unclaimed land belonging to the government. Since nobody but the government owned it, there were no fences in the way. A cattleman could graze his herds free of charge. In 1865, roughly 5,000,000 cattle roamed the Texas ranges. Then the railroad pushed across the West. Thus began the "cattle kingdom." Beef earned high prices in the eastern United States. And the Texas rancher now had a way to ship his cattle to these markets. To reach the railroads, he marched huge herds on "long drives" north. The key figure in the cattle kingdom, of course, was the cowboy. On his fast horse, he controlled the herd. He roped and put the owner's brand on every steer. And with his six-shooter, he kept away cattle thieves and Indians. Ranchers and cowboys were like the Indian in one way. They wanted the land kept open for grazing. They didn't like fences.

THE FARMER

The farmer was the frontiersman who came West to truly "own" and farm a piece of land. He was the one who finally settled the Great Plains. The farmer came west by mule, by covered wagon, by railroad. Mainly he was drawn by the offer of cheap land. He got it from both the federal government and the railroads. Soon homestead farms dotted the open range. And around them sprang up fences. These, the farmer felt, were needed to protect his land from the cattleman's herds. There were no trees for wood fences. But the Plainsman used newly-invented barbed wire. He claimed all rights to his land. He wanted to be able to fence it, farm it, sell it -- or even give it away.

LESSON 5: AN OUTSIDER'S VIEW OF US

The problems that can stem from misunderstanding between cultures are clearer to students when they see their own culture through others' eyes. The following excerpts were written in 1899 by a Chinese visitor, describing his experience in America (Hwuy-yung, *A Chinaman's Opinion of Us and of His Own Country*, London: Chatto and Windus, 1927). Read and discuss the excerpts as a class, then try a role play or writing exercise based on the conflicts that can arise from ethnocentric misperception.

TO THE STUDENT

These statements were made by a Chinese visitor to the U.S. around the turn of the century. He was writing for Chinese readers who were eager to know what Americans were really like. As you read, consider:

1. Do you think any of these statements are *prejudiced*? Which ones? Why?

2. What signs do you see of *ethnocentrism*? (If you don't remember what "prejudice" and "ethnocentrism" mean, look them up in your social studies book or dictionary.)

3. Do you think the writer is *trying* to be fair? Why or why not?

- Americans all look alike, though differing in height; some being very tall.

- Their arms and ears do not reach to the ground, as they are depicted by us.

- Their garments are tight-fitting and very uncomfortable, in hot weather, as it is now; and in the dignity and grace of our flowing drapery they are wanting...Perhaps these cramping clothes are a necessary check to their fury, instituted by their sages...

- All vehicles moved by oil machines are supplied with noisy trumpets to warn people to keep out of the way, for they have no right on the road unless the street-surety waves his hand for them to pass.

- The demeanor of many youths in this country shows want of respect for t their parents and elders. They stare boldly and openly laugh at them; sit when they stand; not wait to be addressed before speaking; their voices are loud, they interrupt others and lead the conversation.

Here is the same writer's description of a football game:

> I went a moon before with my instructor to see the game they call Foo-pon (football). (It) is played in winter heaven for it requires top endurance and activity. Within edge were three ten thousand men and women. They came from what place? Sitting body we look see (watched) the game. It was same as a battle; two groups of men in struggling contention. These young, strong, quick men, what (do they) do? Men (on) one side try to kick goose-egg pattern ball between two poles that represent a gate or entrance. They run like hares, charge each other like bulls, knock down one the other rushing in pursuit of the ball to send it through the enemy's poles. When ball is kicked good and caught with quickness then voices of the people burst forth like sound of mountain wave dashing against a cliff. Men and women mad with excitement yell and scream at the players.

How would you explain the events at the game to this writer? What things seem to surprise or impress him most? How would you explain the difference between a "battle" and a competitive sport? If someone had explained the rules of the game to this person, would his confusion be ended? What else would he need to know? Do you think watching lots of football games without anyone to explain them would help this man understand better? Why or why not?

FURTHER ACTIVITY

Use the following situation for role play or writing in class. Imagine that you are a person from the American past (pick a specific time in history). You have been transported through time to the present and are being taken for a ride through your community in a car. What do you see, and *how* do you see it? Describe your ride. Tell what problems you might have in living here because of how you first see the community. How do your "misperceptions" compare with those of the Chinese visitor? How do your conflicts with this way of life compare to the conflicts the Chinese visitor may have had in 1899?